

The Gramophone Shop, Inc.

*Record Supplement*

for

November, 1949

EIGHTEEN EAST FORTY-EIGHTH STREET  
NEW YORK 17, N. Y.



## ABBREVIATION INDEX

AL	Allegro (USA)	IRCC	International Record Collectors Club (USA)
AS	L'Anthologie Sonore (France & USA)	LON	London (England)
BAM	Boîte à Musique (France)	LUM	Lumen (France)
C	Columbia (USA & Europe)	MC	Musicraft (USA)
CC	Capitol-Classics	MER	Mercury (USA)
CET	Cetra (Italy)	MW	Hargail (USA)
CH	Concert Hall (USA)	OL	L'Oiseau Lyre (France)
CMM	Columbia Set (USA)	P	Parlophone (England)
CMMV	Columbia Vinylite Set (USA)	PAT	Pathé (France)
CMX	Columbia Two-Record Set (USA)	PD	Polydor (Europe)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria (USA)	TC	Technicord (USA)
CT	Capitol-Telefunken (USA)	U	Ultraphon (Czechoslovakia)
D	Decca (USA)	V	RCA Victor (USA)
DG	Deutsche Grammophon (Ger.)	VDM	Victor automatic Set (USA)
ED	Decca (England)	VDV	Victor automatic- vinylite Set (USA)
G	His Master's Voice (Europe)	VMO	Victor manual-only Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VV	Victor manual- vinylite Set (USA)
INT	International (USA)		

(All other record makes listed are fully spelled out.)

Note: LP following the above abbreviations symbolizes  
a microgroove 33-1/3 RPM record or set.

### The Gramophone Shop Record Supplement

Yearly Subscription (12 issues)  
\$1.00 Postpaid

(Subscriptions begin with  
January issue)

### The Gramophone

Outstanding English monthly maga-  
zine for the discriminating record  
collector.

Edited by Compton Mackenzie and  
Christopher Stone.

40¢ per issue.

*Prices quoted are subject to change at manufacturer's direction.*

## THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.



# The Gramophone Shop, Inc.

*The World's Best Recorded Music*

18 EAST 48TH STREET

PLAZA 5-1875

NEW YORK CITY



Dealers in Imported and Domestic Recordings. and Accessories.  
Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED  
MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

Vol. XII

*Record Supplement for November, 1949*

No. 11

**Bach: A German Organ Mass (Excerpts from Clavierübung III).** Fritz Heitmann (organ) playing on the Arp Schnitger Organ at Eosander Chapel, Charlottenburg Palace, Berlin. Six 12" records in set CT-EFL8029; price complete with album \$9.17. (Also, CTLP-P8029; \$4.85.)

This set contains the following excerpts from the third part of the Clavierübung (the number in parentheses refers to the Peters Edition):

Prelude in E flat major (pro Organo pleno) (Vol. III, No. 1)

Kyrie, Gott Vater in Ewigkeit (a 2 Clav. e Pedale) (Vol. VII, No. 39a)

Allein Gott in der Höh' sei Ehr (Canto fermo in Alto, a 3 voci) (Vol. VI, No. 5).

Dies sind die heiligen zehn Gebot (Canto fermo in Canone, a 2 Clav. e Pedale) (Vol. VI, No. 19)

Wir glauben alle an einen Gott (in Organo pleno) (Vol. VII, No. 60)

Vater unser im Himmelreich (Manualiter) (Vol. V, No. 47)

Christ unser Herr zum Jordan kam (Manualiter) (Vol. VI, No. 18)

Aus tiefer Not schrei ich zu Dir (pro Organo pleno con Pedale doppio, a 6 voci) (Vol. VI, No. 13)

Jesus Christus, unser Heiland (a 2 Clav. e Canto fermo in Pedale) (Vol. VI, No. 30)

Duetto No. 2 in F major

Fugue in E flat major ("St. Anne") (a 5 voci, pro Organo pleno) (Vol. III, No. 1)

Here is an album of Bach organ music which may be recommended without reservation. Here, more than in any other set generally available, are the virtues of the true Baroque organ evident. The clarity and color of the Arp Schnitger organ, or of any other Baroque organ, cannot be duplicated on contemporary instruments. And such clarity is absolutely essential for the proper performance of contrapuntal music. Fritz Heitmann performs these eleven excerpts from Bach's Clavierübung III with sensitive appreciation for their architectural form and particular stylistic demands. The church in which these recordings were made has enough resonance for spatial realism but not so much as might obscure any of the contrapuntal

voices, and although the recording was made some years ago, it is excellent. Highly recommended. The 78 RPM pressing is a little fuller toned than the LP, but both are very fine.

**Bartok: String Quartet No. 3 (1 side); Five Pieces from "Mikrokosmos" (Arr. Serly) & Stravinsky: Three Pieces for String Quartet (1 side).** New Music Quartet 12" LP record, No. BARTOK-BRS001; price, \$4.85. (Not released at 78 RPM).

Here is a record which all devotees of modern music should hasten to acquire. Others are warned that they are likely to find it strong fare. However, the presentation of the previously unrecorded Third Quartet of Bela Bartok is something which should not be missed. This work, composed in 1927, is in one tightly constructed movement. It is a highly introspective — one might almost say "intellectual" — work which fully exploits the resources of quartet technique without, however, descending to a mere catalogue of coloristic effects. This is very fine music, but the average music lover is likely to find it a little difficult.

While the other works are of slighter stature, they should prove more entertaining for most people. The Stravinsky works date from 1914 and represent one of his first examples of that striving for economy in instrumentation which led into his neo-classic period. "Mikrokosmos" is a collection of 153 brief piano pieces which Bartok composed for use in teaching young pianists. Five of these have been effectively transcribed for string quartet by Tibor Serly: Jack in the Box; Harmonics; Wrestling; Melody; From the Diary of a Fly. These witty little pieces offer an engaging introduction to the more serious works of Bartok.

The New Music Quartet, recording here for the first time, is a finely integrated group whose members are: Broadus Earle and Matthew Raimondi (violins), Walter Trampler (viola) and Claus Adam ('cello). They play with fine technical accuracy and interpretive authority. Although the Stravinsky pieces have been previously recorded by Concert Hall, they are available only in a Limited Edition. The two Bartok works are recorded here for the first time. Peter Bartok, son of the late composer, has issued this excellent high-fidelity LP recording.



**Beethoven: Concert in C major, Op. 56 ("Triple"),** for Violin, 'Cello, Piano and Orchestra. John Corigliano (violin), Leonard Rose ('cello) and Walter Hendl (piano), with New York Philharmonic-Symphony Orchestra conducted by Bruno Walter. Four 12" records in set CMM-842; price complete with album \$5.20. (Also, CLP-ML2059; price, \$3.85).

Beethoven's "Triple" Concerto has been almost as much maligned as his "Wellington's Victory" Symphony. And while it is true that it is not in a class with the "Eroica" or the "Emperor", it is also true that it contains material which any of Beethoven's contemporaries might well have been proud to claim as their own. Essentially, it represents Beethoven's development of the eighteenth century concertante style. There is perhaps a greater degree of elegance and less of Beethoven's individual dynamic personality in this work, than in most of his other compositions, but it remains a work of great interest and is a welcome addition to records.

An older recording, conducted by Felix Weingartner (CMM-327) does not compare with the present version. The soloists in the earlier version were not of the stature of Corigliano, Rose and Hendl, and Weingartner's reading was not quite so well wrought as is Walter's. Both the playing and recording of the present set are superb.

**Beethoven: Sonata No. 4 in C major, Op. 102, No. 1,** for 'Cello and Piano. Pierre Fournier ('cello) and Artur Schnabel (piano). Two 12" imported records, Nos. G-DB6500/1; price, \$5.24. (Manual only).

The year 1815 was not a productive one for Beethoven. Aside from many personal troubles, it marked a period of change from what Beethoven considered his battle with fate, to those last works which reflect the ultimate in human serenity. Of the five or six compositions which came from his pen in this year, only the two 'Cello Sonatas, Op. 102 are significant. The first of these — recorded here — can probably be considered as the first of the works which culminated in the last quartets and piano sonatas. Its three brief movements are masterpieces of economy and unity. And while some of the personal conflict of the earlier period is visible, there are points which contain much of the detached serenity to be found in the final works.

The collaboration of Fournier and Schnabel on a Beethoven sonata is certain to offer the collector high hopes for perfection. And in large measure, this is what is offered on these discs. If there is not quite the same complete conviction apparent in their recent recording of the A major 'Cello Sonata, there are enough virtues to warrant the use of superlatives. In matters of tone, ensemble and interpretation there can be nothing but praise. This excellent set, replaces the currently unavailable Casals recording.

**Beethoven: Sonata No. 10 in G major, Op. 96,** for Violin and Piano. Yehudi Menuhin (violin) and Hephzibah Menuhin (piano). Three 12" imported records, Nos. G-DB6495/7; price, \$7.86. (Automatic, G-DB9234/6).

The last of Beethoven's sonatas for violin and piano, this work was composed in 1812 and dedicated to the Archduke Rudolph. Because many violinists consider it ineffective, the G major sonata is seldom performed in concert; yet it is an engaging work — another of those compositions which bridge the second and third periods of Beethoven's musical life. There is much of the serenity of the later works here, and at the same time, something of the genial quality of the "Pastorale" Symphony.

Yehudi and Hephzibah Menuhin offer a technically excellent and well rounded interpretive performance which has been well recorded by HMV.

**Beethoven: Symphony No. 5 in C minor, Op. 67.** L'Orchestre de la Société des Concerts du Conservatoire de Paris, conducted by Carl Schuricht. Four 12" imported records in set LON-LA103; price complete with album \$9.45. (Automatic only) (Also, LON-LLP7; price, \$5.95.)

**Beethoven: Symphony No. 5 in C minor, Op. 67.** Boston Symphony Orchestra conducted by Serge Koussevitzky. Four 12" records in set VDM-1313; price complete with album \$6.00 (Also, V-WDM1313; price, \$4.51.)

In this new presentation of Beethoven's Fifth Symphony, Koussevitzky has corrected many of the mannerisms which marred his early (now discontinued) version. In addition, there are several points, notably in the scherzo, where he has skillfully brought forward, voices not generally heard in other versions. But the first and fourth movements still seem to be pushed rather than drawn along; and this in spite of somewhat slower tempi than are usual. The recording has many features which are commendable, such as its excellent resonance, but it seems to have been made at a high volume, for many distortions are apparent.

Carl Schuricht's version is clearer in outline and has been recorded in the best frr tradition, but there are a few slight mannerisms, particularly in the finale. With the exception of these minor points and the fact that his orchestra is not quite in a class with the Boston group, the Schuricht set is likely to be preferred. His reading has real vitality and from the point of view of sheer sound, is the best recorded version available.



**Beethoven: Symphony No. 9 in D minor, Op. 125 ("Choral").** Irma Gonzalez (soprano), Elena Nikolaidi (contralto), Raoul Jobin (tenor) and Mack Harrell (baritone), with the Westminster Choir and New York Philharmonic-Symphony Orchestra conducted by Bruno Walter. Eight 12" records in set CMM-900; price complete with album \$9.40. (Also, LP Manual, CLP-SL56; Automatic, CLP-SL156; price, \$9.70. With, **Brahms: Schicksalslied, Op. 54.**)

Any new recording of the "Ninth" is always looked forward to hopefully, and usually received with reservations. Of the eight earlier versions, the old Weingartner set (CMM-227) has held a supremacy which, despite the age of its recording, has been seldom challenged. The recent recording by Herbert van Karajan and the Vienna Philharmonic (C-LX1097/1105; automatic, C-LX8610/20) presented an approach which, though differing in many respects from the Weingartner version, possessed a logic all its own. In addition, the performance (with Elisabeth Schwarzkopf as soprano soloist) was excellent, and the recording of superior quality.

The present performance is, for the most part, very fine. Walter has an exceptional feeling for the gigantic arcs which weld this work into a unit, as well as great sensitivity for individual matters of tempi and phrasing. The soloists are all very good, although the soprano, Irma Gonzalez, is occasionally too prominent. And despite one or two imperfect attacks, the chorus sings clearly and spiritedly. If the Karajan performance was sometimes more exciting, the Walter reading is built on a firmer base. The present recording is the best of the domestic versions, although not in a class with the English Columbia recording.

The LP pressing is excellent, offering the complete finale on one continuous side, thus giving a sense of unity which is lost by the break between sides in the 78 RPM sets. In addition, the LP version of Brahms' "Schicksalslied" is much superior to its 78 counterpart.

**Bellini: I Puritani — Qui la voce sua soave ("Mad Scene")** (1 side) & **Donizetti: Don Pasquale — Quel guardo il cavaliere (Recit.) & So anch'io la virtù magica (Aria)** (1 side). Margherita Carosio (soprano) with Orchestra conducted by Alberto Erede. 12" imported record, No. G-DB6858; \$2.62.

Margherita Carosio, who will be remembered not only for her beautiful voice, but for the wonderful artistry which marks each of her performances, offers the "Qui la voce" from Bellini's seldom performed opera, "I Puritani". On the reverse side, she does Norina's popular aria from Donizetti's comic opera, "Don Pasquale". The recording achieves superb balance between voice and orchestra.

**Bizet: Patrie — Overture.** National Symphony Orchestra conducted by Roger Désormière. Two 12" imported records in set LON-LA102; price complete with album \$5.25.

Georges Bizet's concert overture, "Patrie" was composed during the winter of 1873-4 and first performed at a Pasedeloup concert on February 15, 1874. It was his first genuinely successful composition. The public acclaim that he received for this work was soon repeated when "Carmen" was performed for the first time on March 3 of the following work. Today, "Patrie" is seldom heard, being overshadowed by his more popular opera, but it is deserving of more frequent performances. It opens with a vigorous march which contains more than an ounce of patriotic feeling. After a development of this idea, a quieter, more lyric section ensues, followed by a return to the original martial material.

This is a dynamic performance by the National Symphony Orchestra under the direction of Roger Désormière. The recording is superlative. An older recording by the Paris Conservatory Orchestra has been unobtainable for some time.

**Brahms: Variations on a Theme of Haydn, Op. 56a ("St. Antoni Chorale")** (5 sides) & **Hungarian Dances Nos. 2 in D minor and 3 in F major** (1 side). Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. Three 12" imported records Nos. G-DB6932/4; price, \$7.86. (Automatic, G-DB9402/4).

Modern recording techniques plus Furtwängler's fine attention to detail provide much of the enjoyment obtained from this set. In the fourth variation, however, his tempo is too slow to be the "Andante con moto" indicated in the score, but his understanding phrasing saves this variation from sounding like complete affectation. One rather serious defect, though, is his sudden, mystifying change of tempo in the middle of the Passacaglia. The wonderfully relentless tempo which Toscanini employs in his reading (VDM-355) provides the firm support for one of Brahms most effective climaxes. But with the exception of these two points, Furtwängler provides such a clear delineation of the various contrapuntal voices, and offers such effortlessly smooth phrasing, that one is tempted to overlook his erratic tempi.

Both performance and recording are exceptionally fine.



**Brahms: Quartet No. 1 in G minor, Op. 25, for Piano and Strings.** Rudolf Serkin (piano) and members of the Busch Quartet. Five 12" imported records, Nos. C-LX1217/21; price, \$13.10. (Automatic, C-LX8685/9).

Here is a reading which should delight all lovers of chamber music. The Serkin-Busch group present a mature yet fresh reading which is enhanced by beautifully integrated ensemble. The first movement perhaps lacks a little of the conviction found in the other sections, but this is slight criticism in what is generally a great performance. In particular, the "Intermezzo" might be mentioned for its subtlety and the finale for its remarkably controlled brilliance. The English Columbia recording is clear and nicely balanced. Highly recommended.

**Chopin: Fantasie in F minor, Op. 49 (3 sides) & Nocturne No. 7 in C sharp minor, Op. 27, No. 1 (1 side).** Witold Malcuzyński (piano). Two 12" imported records, Nos. C-LX1211/2; price, \$5.24. (Manual only)

Malcuzyński is certainly one of the finest interpreters of Chopin playing today. His performance of the too-seldom-heard "Fantasie in F minor" is perfection in piano playing. Instead of the usual overwhelming virtuosity of the average performer, Malcuzyński plays with the feeling of ease and logic that mark the work of great artists. This is not to say that his reading lacks fire, but simply that the listener never has the impression the pianist is merely doing tricks. This is a very fine performance which has been beautifully recorded by English Columbia.

The Nocturne which fills up the last side is one of the most beautiful of the twenty and one of the least frequently performed. Here again, Malcuzyński's reading is authoritative.

**Chopin: Fantasie in F minor, Op. 49 (3 sides); Fantasie-Impromptu in C sharp minor, Op. posth. (1 side); Barcarolle in F sharp major (2 sides).** György Sándor (piano). Three 12" records in set CMM-847; price complete with album \$4.75. (Also, CLP-ML4193; \$4.85. With, **Beethoven: Sonata No. 15 in D major, Op. 28 ("Pastorale").**)

After the Malcuzyński performance, reviewed above, Sándor's playing seems to lack focus. He performs Chopin in the grand virtuoso manner, which is to say that he imposes more of himself on the music than does Malcuzyński. If the latter's reading may be characterized as great, then Sándor's readings are merely good. Part of the difficulty in the present instance is with the recording which is unfortunately thin and out of perspective, particularly in the louder passages. This is most noticeable in the 78 RPM version. The LP pressing is much superior to the regular, although not in a class with the English Columbia recording.

**Chopin: Preludes, Op. 28 — Nos. 1 to 14.** Benno Moiseiwitsch (piano). Two 12" imported records, Nos. G-C3905/6; price, \$4.00. (Manual only).

This is apparently the first half of Moiseiwitsch's complete recording of the Preludes, the remaining discs presumably to be released in a month or so. Judging by these first records, it should prove to be an excellent set, for the playing is first rate, and the recording, excellent. Moiseiwitsch's understanding of rubato is most tasteful, his choice of tempi is judicious, and his pedalling, masterful. In general, his somewhat more intimate conception is more convincing than the rather grandiose treatment of Rubinstein (VDM-1260) even though the latter has generally been considered standard. The present recording is easily superior to that of the Victor offering.

**Chopin: Sonata in G minor, Op. 65, for 'Cello and Piano.** Gregor Piatigorsky ('cello) and Ralph Berkowitz (piano). Three 12" records in set CMM-854; price complete with album \$4.15. (Also, CLP-ML4215; \$4.85. With, **A Piatigorsky Recital.**)

Chopin's previously unrecorded 'Cello Sonata in G minor was one of the composer's final works, dating from about 1846. Its almost complete neglect is difficult to comprehend, for while there is something of the faded old rose quality of 19th century Romanticism in this work, it is probably Chopin's most mature treatment of a large traditional form. The concerti, for all their beauty, lack the sense of formal completeness which the present work displays. In addition, it is an admirable vehicle for both the cellist and pianist. There are four movements: Allegro moderato; Scherzo; Largo cantabile; Allegro.

Piatigorsky presents one of his finest recorded performances with this reading. The beauty of tone and the technical fluidity are superb, while the interpretation has both breadth and sensitivity. Ralph Berkowitz's splendidly proportioned handling of the difficult accompaniment adds to the excellence of this performance. The recording is very satisfactory. A recent French Polydor recording has not as yet been received for comparison.

**Debussy: Pelléas et Mélisande — Orchestral Suite (Arr. Leinsdorf).** Cleveland Orchestra conducted by Erich Leinsdorf. Three 12" records in set CMM-845; price complete with album \$4.15. (Also, CLP-ML4090; price, \$4.85. With, **Debussy: Sonata No. 2, for Flute, Viola and Harp.** Laura Newell (harp), Milton Katims (viola) and John Wummer (flute).)

Concert audiences have frequent opportunities to familiarize themselves with the purely orchestral portions of most operas. Overtures and incidental



music from operas by Wagner, Verdi, Strauss, Weber, and many others are included as part of the regular symphonic repertoire. Yet, orchestral sections of Debussy's "Pelléas et Mélisande" are never encountered. One reason is that the various interludes are so brief that they do not suggest themselves as independent sections. Another is that they are so inextricably woven into the main fabric that the process of separation might seem to destroy their particular beauty.

Nevertheless, Erich Leinsdorf has succeeded in building a superb suite from several of the interludes. Granted that the individual relationship between and interlude and the succeeding scene is lost. But the blending has been so skillfully achieved, with a minimum of deviations from the original, that this is in no sense, a "potpourri", but rather a continuous orchestral work which successfully evokes the basic qualities of Debussy's score. And if this suite will serve to lead listeners to further investigation of one of the most subtly moving of all operas, it will have served an important function.

Leinsdorf has obviously approached the task of arranging the material and its presentation with sympathy and understanding. The recording is very satisfactory.

**Dopper: Gothic Chaconne (5 sides) & Röntgen: Old Netherland Dances, Op. 46 — Bergerette and Pavane (1 side).** Concertgebouw Orchestra of Amsterdam, conducted by Willem Mengelberg. Three 12" records in set CT-ECL8031; price complete with album \$5.24. (Automatic only) (Also, CTLP-P8031; \$3.85. With, Pfitzner: Palestrina — Preludes to Acts I, II and III.)

Cornelius Dopper, assistant conductor of the Concertgebouw Orchestra, has composed an exceedingly ingenious Chaconne. Although the theme is probably an original one, it has the strong modal feeling of Gregorian influence. Aside from sound formal construction which the Chaconne demands, Dopper demonstrates a masterful command of orchestration in the contrasts of the individual sections. His idiom, while predominantly romantic, has a pleasant "bite" and the work as a whole bears the signs of a highly individual personality. While not profound music, the "Gothic Chaconne" is very pleasant; serious at times, a little exotic at others, but always interesting. In short, it is the sort of novelty which should prove to be a welcome change from the standard recorded fare.

Both the performance and recording have a nice resonant bounce.

**Gade: Ossian Overture, Op. 1.** Royal Theater Orchestra, Copenhagen, conducted by Georg Høeberg. Two 12" imported records, Nos. G-Z252/3; price, \$4.00. (Manual only).

During the nineteenth century, Niels Wilhelm Gade was the most esteemed composer of Denmark; today, his fame has been surpassed to a large extent by that of his pupil, Carl Nielsen. And if today, we are more aware of his indebtedness to Mendelssohn and Schumann, it cannot be denied that his works were skillful and well balanced. The composition of the "Ossian Overture" in 1841 resulted in the award of a stipend from the King, which enabled Gade to travel in Germany and Italy. This work is spiritually akin to the Mendelssohn overtures, thoroughly romantic in its characteristic contrasts between melodic and dramatic sections. Both performance and recording are very good.

**Galuppi: Presto & Debussy: Réflets dans l'eau.** Arturo Benedetti Michelangeli (piano). 12" imported record, No. G-DB6859; price, \$2.62.

Galuppi's little Presto is a delightfully impudent 18th century miniature, not previously recorded. Michelangeli, one of the finest pianists recording today, performs it with dash and superior technical equipment. In contrast, the Debussy work receives a subtly sensitive reading. Expert piano playing recorded with great fidelity.

**Gibbons: Ayre, Alman, Toy, Coranto, Mr. Sanders his Delight (1 side) & Vaughan Williams: Hymn Tune Prelude on Song 13 (Orlando Gibbons) (1 side).** Harriet Cohen (piano). 12" imported record, No. C-DX1552; price, \$2.62.

The five little pieces by Orlando Gibbons are simple, direct works which Miss Cohen plays with clarity and unaffected feeling. The Vaughan Williams' prelude was dedicated to the pianist. These works are here recorded for the first time. This is one of the last records made before the accident which brought to an end Miss Cohen's concert career.

**Gilbert & Sullivan:** See, Sullivan.

**Grieg: Wedding Day at Troldhaugen, Op. 65, No. 6 & Lyric Pieces, Op. 43 — Solitary Traveler, No. 2; To the Spring, No. 6.** Walter Gieseking (piano). 12" imported record, No. C-LX1194; \$2.62.

Gieseking invests these miniature tone pictures with splendid subtlety and beautiful tone in this excellent recent imported Columbia recording.



**Handel: Choruses from "Messiah" — No. 12, For unto us a Child is born; No. 26, All we like sheep have gone astray; No. 33, Lift up your heads; No. 44, Hallelujah Chorus.** Huddersfield Choral Society and Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Two 12" imported records, Nos. C-DX1556/7; price, \$5.24.

The Huddersfield Choral Society, one of England's finest singing groups, present four of the most popular choruses from Handel's "Messiah". Although recordings of the "Hallelujah" Chorus are generally obtainable, the others are difficult to acquire individually; hence, these excellently performed choruses should have a wide appeal.

**Handel: Royal Fireworks Music — Suite (Trans. Sir Hamilton Harty).** Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Two 12" records in set CMX-319; price complete with album \$3.10. (Also, CLP-ML4197; \$4.85. With, Britten: *Young Person's Guide to the Orchestra*, Op. 34).

Handel's original suite consisted of an extensive overture and five brief movements. The original orchestration called for forty trumpets, twenty French horns, sixteen oboes, sixteen bassoons, eight pairs of kettledrums, twelve sidedrums, and flutes and fifes. In his arrangement for modern orchestra, Sir Hamilton Harty has omitted one of the sections (Allegro — "La Réjouissance"), and combined the two minuettos. The movements are: Overture; Alla Siciliana (La Paix); Bourrée; Minuetto.

With this excellently recorded performance, Columbia replaces the earlier London Philharmonic set (CMX-51), which was conducted by Harty. Sargent's reading is strong, clear and vital. Those who wish sets in manual sequence may still obtain a limited number of copies of the sumptuous first recording of Sargent's performance with the National Symphony Orchestra on ED-K1414/5; price, \$4.20.

**Haydn: Symphony No. 73 in D major ("La Chasse") (5 sides) & Sgambati: Vecchio Minuetto (Trans. Sevitzyk) (1 side).** Indianapolis Symphony Orchestra conducted by Fabian Sevitzyk. Three 12" records in set VDM-1312; price complete with album \$4.75. (Also, V-WDM1312; \$3.51.)

1780 saw the first production, at Eszterháza, of Haydn's opera, "La Fedeltà premiata". In the following year, Haydn used the prelude to the third act for the finale of a new symphony — the one known as No. 73 in D major. Although the finale has been previously recorded, this is the first appearance on records of the work as a whole. That it is a particularly delightful symphony is unfortunately not apparent from this performance. Sevitzyk lacks any feeling for the buoyancy of the score. The phrasing is wooden and the conception unimaginative. The recording is merely satisfactory.

**Haydn: Quartet in D major, Op. 64, No. 5 ("Lark").** Budapest String Quartet. Three 12" records in set CMM-853; price complete with album \$4.15. (Also, CLP-ML4216; \$4.85. With, Haydn: *Quartet in B flat major, Op. 76, No. 4 ("Sunrise")*.)

This quartet is late Haydn — a statement which has a degree of the meaning attached to the phrase, "late Beethoven". For without losing any of his characteristic transparency, Haydn developed in his later works something of the same sort of formal compression and profundity of ideas that mark Beethoven's later work. Indeed, the finale of the present quartet might almost have been composed by Beethoven. The four movements are marked: Allegro moderato; Adagio cantabile; Minuetto; Vivace.

While the Budapest Quartet offers a nicely polished performance of this great work, neither the reading nor the recording supersedes the excellent version done by the Hungarian String Quartet (G-DB6390/1 — out of stock as we go to press).

**Kabalevsky: Symphony No. 2 in C minor, Op. 19.** Symphony Orchestra of the Academy of Santa Cecilia, Rome, conducted by Jacques Rachmilovich. Three 12" records in set CC-ECL8032; price complete with album \$5.24. (Also, CCLP-L8032; \$3.85.)

Dmitri Kabalevsky's music is rhythmically vital, melodic and highly colored. Following in the tradition of Rimsky-Korsakov, Borodin and other Russian nationalist composers, he has yet managed to instill the restless urgency of the twentieth century into the forms and techniques of nineteenth century romanticism. Such works as "The Comedians" and the Overture to "Colas Breugnon" are frankly popular in their appeal. And if the Second Symphony is not always profound, it is a forceful, well constructed work, modern in harmony, but traditional in form and in much of its emotional scope. It has all of the qualities necessary for general popularity and is likely to become a frequent visitor on our orchestral programs. Composed in 1934, it had its first American performance by the N.B.C. Symphony Orchestra under Arturo Toscanini in November of 1942. The three movements are marked: Allegro quasi presto; Andante non troppo; Prestissimo scherzando.

Rachmilovich has a sure hand with modern Russian composers and succeeds in extracting considerable drive and excitement from this work. The recording — the second to be issued on the "Capitol-Classics" label — is sharply defined, high in fidelity and excellent in resonance.



**Lehar: The Merry Widow — Excerpts.** Risë Stevens (mezzo-soprano) and Dennis Morgan (tenor), with Orchestra and Chorus conducted by Max Rudolf. Four 10" records in set CMM-849; price complete with album \$4.45. (Also, CLP-ML-2064; \$3.85).

Contents: In Marsovia; Maxims; Ladies' Choice; Vilia; The Cavalier; Women; My Marriage Will be One Arranged; I Love you so (Merry Widow Waltz).

Selections from Lehar's popular operetta, "The Merry Widow", performed by Metropolitan Opera soprano, Risë Stevens and popular tenor, Dennis Morgan. The recording is satisfactory.

**Mozart: Le Nozze di Figaro — No. 27, Giunse alfin il momento (Recit.) & Dehl vieni, non tardar (Aria).** & **Die Zauberflöte — No. 17, Ach, ich fühl's.** Irmgard Seefried (soprano, in Italian and German) with Vienna Philharmonic Orchestra and Philharmonia Orchestra conducted by Josef Krips. 12" imported record No. C-LX1145; \$2.62.

Irmgard Seefried offers some of the best Mozart singing to be heard on records. She possesses a voice of beautiful tonal quality as well as faultless technique; the results point to a record which should not be missed.

**Mozart: Symphony No. 41 in C major, K. 551 ("Jupiter")** (7 sides) & **Der Schauspieldirektor, K. 486 — Overture** (1 side). Vienna Philharmonic Orchestra conducted by Karl Böhm. Four 12" imported records, Nos. G-C3884/7; price, \$8.00. (Automatic, G-C7759/62).

Karl Böhm, in his first post-war recording presents a performance of Mozart's "Jupiter" Symphony which avoids the usual tendency to overdrive the first and last movements, but which still preserves the excitement of these movements. Thus, the general proportions of the work are better realized. The playing is beautifully modeled, with especially fine playing by the woodwinds. All in all, this is a most worthwhile reading, which should take its place among the finest of recorded Mozart.

The frequently played overture, included on the last side, receives a particularly delightful performance.

**Prokofiev: Cinderella — Ballet Suite.** Royal Opera House Orchestra, Convent Garden, conducted by Warwick Braithwaite. Three 12" records in set CMM-859; price complete with album \$4.15. (Also, CLP-ML4229; \$4.85. With **Gordon: The Rake's Progress.**)

This delightful ballet suite was originally reviewed from the imported pressings in the July, 1949 issue of the RECORD SUPPLEMENT. Now available on excellent domestic surfaces.

**Ravel: Ma Mère l'Oye (Mother Goose Suite).** Andre Kostelanetz and his Orchestra. Two 12" records in set CMX-320; price complete with album \$3.10.

A surprisingly fine reading of Ravel's delightful children's suite, which easily replaces the older Barlow-C.B.S. Symphony set (CMX-151). Yet, when compared with the recent Koussevitzky version (VDM-1268) it lacks the wonderfully luminous fragility that characterized the latter's reading. The present recording is very fine.

**Sibelius: Tapiola, Op. 112 — Symphonic Poem.** Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Two 12" records in set VDM-1311; price, complete with paper envelope \$2.62. (Also, V-WDMI311; \$2.31.)

Beecham's beautifully proportioned reading of "Tapiola", originally reviewed from the imported pressings in the September, 1947 issue of the RECORD SUPPLEMENT, is now available on domestic surfaces.

**Strauss: Der Rosenkavalier — Kann mich auch an ein Mädel erinnern ("Marschallin's Monologue") & Quinquin, er soll jetzt gehn.** Hilde Konetzni (soprano) with Vienna Philharmonic Orchestra. 12" imported record No. C-LX1135; price, \$2.62.

Those who do not own the early Victor set of the abridged version of "Der Rosenkavalier" (VDM-196), should hasten to acquire this record, for Konetzni's interpretation comes as close to the incomparable Lehman version as is humanly possible. Needless to say, the present recording is infinitely superior to the early, difficult to obtain Victor set.

**Strauss: Salome — Dance of the Seven Veils.** Vienna Philharmonic Orchestra conducted by Clemens Kraus. 12" record, No. CT-89-80152; \$1.31. (Also, CTLP-L8036; \$3.85. With **Strauss: Salome — Final Scene.**)

A rich, heady performance of this voluptuous music which has been recorded with clarity and resonance.



**Strauss: Salome — Final Scene.** Liselotte Enck (soprano, with the Berlin State Opera Orchestra conducted by Robert Heger. Two 12" records in set CT-EBL8030; price complete with album \$3.94. (Also, CTLP-L8036; \$3.85. With, *Salome's Dance*.)

It is unfortunate that this set must face competition with the recent Welitsch-Reiner version (CMX-316, or CLP-ML2048), for while there are many commendable features in the Capitol set, it is overshadowed by the Columbia offering. Welitsch has a better voice, and can sing over and above the giant orchestra without forcing. And while Liselotte Enck's interpretation has much to recommend it, she does not capture the sense of perverse voluptuousness with which Welitsch imbues the role of Salome. In addition the searing heat of the orchestral part is more successfully produced by Reiner, than by Heger. The concluding bars of the present set have been abbreviated.

The Capitol-Telefunken offering was first released in Germany in 1943 and is well recorded, although not in a class with the more recent recording, easily one of the finest Columbia has released.

**Sullivan: H.M.S. Pinafore — Complete recording.**

The D'Oyly Carte Opera Company with the New Promenade Orchestra conducted by Isidore Godfrey. Two 12" imported LP records in set LON-LLP71/2; price complete with folder and libretto \$11.90. (Automatic only) (Not as yet released at 78 RPM.)

#### Cast

Sir Joseph Porter .....	Martyn Green
Captain Corcoran .....	Leslie Rands
Ralph Rackstraw .....	Leonard Osborn
Dick Deadeye .....	Darrell Fancourt
Josephine .....	Muriel Harding
Little Buttercup .....	Ella Halman

**Sullivan: Pirates of Penzance — Complete recording.**

The D'Oyly Carte Opera Company with the New Promenade Orchestra conducted by Isidore Godfrey. Two 12" imported LP records in set LON-LLP80/1; price complete with folder and libretto \$11.90. (Automatic only) (Not as yet released at 78 RPM.)

#### Cast

Major General Stanley ....	Martyn Green
Pirate King .....	Darrell Fancourt
Frederick .....	Leonard Osborn
Sergeant of Police .....	Richard Watson
Ruth .....	Ella Halman
Mabel .....	Muriel Harding

**Sullivan: Trial by Jury — Complete recording.**

The D'Oyly Carte Opera Company with the New Promenade Orchestra conducted by Isidore Godfrey. 12" LP record No. LON-LLP70; price complete with libretto \$5.95. (Not as yet released at 78 RPM.)

#### Cast

The Learned Judge .....	Richard Watson
Council for Plaintiff .....	Leslie Rands
The Defendant .....	Leonard Osborn
The Usher .....	Radley Flynn
Foreman of the Jury .....	Donald Harris
The Plaintiff .....	Muriel Harding

Here are three sets which should delight all Gilbert and Sullivan fans. The earlier recordings of the D'Oyly Carte Opera Company go back almost twenty years, so modern recordings are obviously needed. Nothing need be added to the reputation of this group, for they stand head and shoulders above competitive Gilbert and Sullivan companies. The solo voices are all good and both chorus and orchestra are excellent. Despite an occasional surface click, these London LP discs are excellently recorded.

A word might be added on the discrepancies of spelling in the lists of the casts. Martyn Green is called "Martin" in one instance and "Martyn" in another while the Gentlemen of the Jury are referred to as "Jurmen". But the most inconsistent treatment is given to Isidore Godfrey whose first name appears variously as, "Isidore", "Isadore", and "Isador". But lest this sound like caviling, it should be added that London is to be commended for including librettos for the various operettas.

**Tallis: 40 Part Motet — Spem in alium nunquam habui.** Morley College Choir, conducted by Michael Tippett. Two 10" imported records, Nos. G-DA1921/2; price, \$4.00. (Manual only).

While Vaughan William's "Fantasia on a Theme of Thomas Tallis" is generally well known, the original works of Tallis are practically never heard. Yet in his own day, he shared an important post with William Byrd and was held in high esteem by his contemporaries. The present work is an amazing Motet, composed in forty real parts. There are eight choirs of five voices each, which enter choir by choir from the soft opening measures up to the great climax near the end. In general, this is an admirable performance. Clarity of diction has been sacrificed in order to achieve the effect of vastness, but this is a minor point in a recording which should be well received by many collectors.



**Villa-Lobos: Concerto for Piano and Orchestra (1945).** Ellen Ballon (piano) with L'Orchestre de la Suisse Romande, conducted by Ernest Ansermet. 12" LP record, No. LON-LLP77; price, \$5.95. (Not as yet released at 78 RPM).

Heitor Villa-Lobos' first piano concerto was composed in Rio de Janeiro in the early months of 1945, and dedicated to the Canadian pianist, Ellen Ballon, who performs it on this record. Although written in four movements, the outward effect is that of three movements, for the first and second sections are not only played without pause, but are united thematically and rhythmically. Many of Villa Lobos' characteristic effects, such as rich melodic and rhythmic counterpoint, highly imaginative orchestration, and the use of Brazilian idioms are discernible in this work. The solo writing is designed both to show the capabilities of the performer and to act as an added color ingredient in the rich instrumentation.

Although the Orchestra of the Suisse Romande is not in the front rank of the world's virtuoso groups, it takes on all the aspects of a first rate group when conducted by someone like Ansermet. His sensitivity to the capabilities of an orchestra, particularly in a modern work, is little short of phenomenal. Ellen Ballon is a pianist of stature who accomplishes the considerable technical difficulties of this work with ease and skill. This is an excellent LP recording.

## BOOKS

**The Wagner Operas.** By Ernest Newman. New York, Alfred A. Knopf, 1949. Price, \$5.85.

Here is a book which no student of the Wagner operas and music dramas should miss. Ernest Newman, one of the foremost authorities on Wagner, has taken the ten most important works, and analyzed them from the point of view of the sources, texts and music. The result is not just another book on Wagner, but a searching, clearly presented picture of the works themselves as well as many of the motivating factors which must have provided the background for these works. This is a volume which should be on every music lover's shelf.

## SWEDISH FOLK SONGS

**Swedish Folk Songs.** Kalmar Madrigal Choir (in Swedish) conducted by Lennart Annemark. Two 10" imported record, Nos. G-JO94/5; price, \$2.90.

Contents: Och Hör du Unga Dora; Och Jungfru Hon Gar I Ringen; Uti Var Hage; Och Inte Vill Jag Sörja (Arr. Hugo Alfvén). Glädjens Blomster; Domaredansen; Kulldansen; Alundavisan (Arr. Carl Paulson).

## COLLECTIONS

**Recorder and Harpsichord Recital.** Carl Dolmetsch (recorder) and Joseph Saxby (harpsichord). 10" LP record, No. LON-LPS24; price, \$4.95. (All but the Handel Sonata are available at 78 RPM.)

### Contents:

Handel: Sonata in A minor.  
Couperin: Le Rossignol en Amour.  
Daniel Purcell: Divisions on a Ground Bass.  
Three Bird Pieces — Cosyns: The Gold Finch;  
Farnaby: Woody Cock; Mundy: Robin.  
Three Elizabethan Pieces — Faraby: Tower  
Hill; Anonymous: Heartease & The King's  
Morisco.

Carl Dolmetsch demonstrates that the recorder is still an instrument of great beauty. Performing on both the treble and soprano recorders, he offers a group of early works which reflect his technical virtuosity and fine understanding of Baroque music. All have been beautifully recorded.

**Don Cossack Concert.** Don Cossack Chorus, conducted by Serge Jaroff. Four 12" records in set CMM-844; price complete with album \$5.20. (Also, CLP-ML2070; \$3.85.)

Contents: Kedroff: The Lord's Prayer; Vilboa: The Sailors; Tchaikovsky: Holy God & Blessed Art Thou O Lord; Rimsky-Korsakov: Sadko — Song of the Indian Guest (Arr. Jaroff); Folk Songs: On Saturday, A Hazel Tree, Twelve Robbers.

Another fine collection of songs from the repertoire of the Don Cossack Chorus. All have been well recorded by Columbia.

**Licia Albanese in Song.** Licia Albanese (soprano) and Victor Trucco (piano). Three 10" records in set VMO-1316; price complete with album \$4.15. (Also, V-WMO-1316; \$3.51.)

Contents: Caccini: Amarilli; A. Scarlatti: Se Florindo à fedele; Liszt: Ohl Quand je dors; Szulc: Clair de lune, Op. 83, No. 1; Tchaikovsky: Lullaby, Op. 16, No. 1; Campbell-Tipton: A Spirit Flower.

Licia Albanese, who has given us many fine operatic recordings, is not completely convincing in this recital of art songs. On an interpretive plane, there is more in these works than she offers, while she occasionally displays a lack of complete vocal security. They have been well recorded.



**Onward, Christian Soldiers.** RCA Victor Chorale conducted by Robert Shaw, with Carl Weinrich (organ). Three 10" records in set VMO-1314; price \$4.00. (Also, V-WDM1314; \$3.51.)

Contents: Onward, Christian Soldiers; Holy, Holy, Holy; O God, Our Help in Ages Past; All Creatures of our God and King; All People That on Earth Do Dwell; Now the Day is Over.

Robert Shaw's superbly disciplined group offers an excellent selection of six popular hymns, all sung with gratifying simplicity. The accompaniments are provided by Carl Weinrich, one of the world's best organists. The recording is very fine.

**That Midnight Kiss.** Mario Lanza (tenor) with RCA Victor Orchestra conducted by Constantine Callinicos and Orchestra conducted by Ray Sinatra. Three 12" records in set VDM-1330; price complete with album \$4.75.

Contents: Puccini: *La Bohème* — *Che gelida manina*; Verdi: *Aide* — *Celeste Aide*; *Nutile*; *Mama mia che vo' sape?*; *Cardillo*; *Core 'ngrato* (sung in Neapolitan); Kaper: *I know, I know, I know*; Kern: *The Girl from Utah* — *They didn't believe me*.

Mario Lanza, popular new MGM singing star offers a group of songs and operatic selections from his first motion picture, "That Midnight Kiss". The recordings are first rate. Single records are available from this set.

## REISSUED

**Gems from Jerome Kern's Musical Shows.** RCA Victor Light Opera Company, conducted by Leonard Joy. Six 12" records in set V-CO31; price complete with album \$8.50.

This set, discontinued from the Victor catalogue for some time, has now been reinstated. It contains songs from the following shows: *Very Good Eddie*; *Music in the Air*; *The Girl from Utah*; *Roberta*; *Leave it to Jane*; *Cat and the Fiddle*; *Oh Boy*; *Sally*; *Show Boat*; *Sweet Adeline*; *Sunny*.

**Classical Music of China.** Performed on ancient instruments by Professor Wei Chung Loh. Three 10" records in set MC-44 price complete with album \$3.15.

Contents: Soliloquy of a Convalescent; March; Dance Prelude; Flying Flowers Falling upon Emerald-Green Grass; Temple Meditation; The Flight of the Partridge.

## THIRD DEUTSCHE GRAMMOPHON RELEASE

**Albert: Tiefland** — *Wolfserzählung & Ich gruss noch einmal meine Berge.* Franz Volker (tenor). 12" imported record, No. DG-LM67685; \$2.62.

**Beethoven: An die ferne Geliebte** — *Song cycle.* Heinrich Schlusnus (baritone) and Sebastian Peschko (piano). Two 12" imported records in set DG-DGS25; price complete with album \$6.30.

**Brahms: Symphony No. 1 in C minor, Op. 68.** Concertgebouw Orchestra of Amsterdam, conducted by Herbert van Karajan. Six 12" imported records in set DG-DGS24; price complete with album \$16.80.

**Cornelius: Der Barbier von Bagdad** — *Overture.* Dresden Philharmonic Orchestra conducted by Paul van Kempen. 12" imported record, No. DG-HM57162; \$2.62.

**Donizetti: Don Pasquale** — *Overture.* Dresden Philharmonic Orchestra conducted by Paul van Kempen. 12" imported record, No. DG-HM-57130; \$2.62.

**Donizetti: La Fille du Regiment** — *Overture.* Dresden Philharmonic Orchestra conducted by Paul van Kempen. 12" imported record, No. DG-EMI5301; \$2.62.

**Poot: Allegro Symphonique.** City of Berlin Orchestra conducted by Carl Schuricht. 12" imported record, No. DG-HM57272; \$2.62.

**Reger: Ein Balletsuite, Op. 130.** Concertgebouw Orchestra of Amsterdam, conducted by Eduard van Beinum. Three 12" imported records in set DG-DGS18; price complete with album \$8.93.

**Respighi: Concerto Gregoriano for Violin and Orchestra.** Paul Richartz (violin) and City of Berlin Orchestra conducted by Robert Heger. Four 12" imported records in set DG-DGS19; price complete with album \$11.55.

**Smetana: The Bartered Bride** — *Der Liebe Traum wie schön & Ist die Mutter uns ein Segen.* Trude Eipperle (soprano) and Horst Taubmann (tenor). 12" imported record, No. DG-LM68292; \$2.62.

**Stamitz: Symphony in E flat major, Op. 4, No. 6.** City of Berlin Orchestra conducted by Walther Gmeindl. Three 12" imported records in set DG-DGS20; price complete with album \$8.93.

**Strauss: Tod und Verklärung** — *Tone Poem, Op. 24.* Berlin Philharmonic Orchestra conducted by Victor de Sabata. Three 12" imported records in set DG-DGS23; price complete with album \$8.93.

**Trapp: Allegro Deciso for Orchestra, Op. 40.** City of Berlin Orchestra conducted by Berthold Lehmann. 12" imported record, No. DG-HM-57203; \$2.62.



**Vivaldi: Concerto Grosso in A minor, for Two Violins and String Orchestra.** Leipzig Gewandhaus Orchestra conducted by Paul Schmitz. Two 12" imported records in set DG-DGS21; price complete with album \$6.30.

**Wagenaar: Der Widerspänstigen Zähmung.** Concertgebouw Orchestra of Amsterdam, conducted by Eduard van Beinum. 12" imported record, No. DG-LM68237; \$2.62.

**Wagenseil: Symphony in D major.** City of Berlin Orchestra conducted by Walther Gmeindl. Two 12" imported records in set DG-DGS22; price complete with album \$6.30.

**Wagner: Die Meistersinger—Hat mit dem Schuhwerk nicht seine Not & Mein Kind, von Tristan und Isolde kenn, ich ein traurig Lied.** Hans Hermann Nissen (bass-baritone) and Cora Wackers (soprano). 12" imported record, No. DG-LM-67920; \$2.62.



## MISCELLANEOUS LP RECORDS

The date in parentheses refers to the issue of the RECORD SUPPLEMENT in which the review of the 78 RPM pressings appeared.

**Beethoven: Symphony No. 3 in E flat major, Op. 55 ("Eroica").** Concertgebouw Orchestra of Amsterdam, conducted by Willem Mengelberg. 12" LP record, No. CTLP-P8002; \$4.85. (May, '49).

**Berg: Wozzeck — Excerpts.** Charlotte Boerner (soprano, in German) with Janssen Symphony of Los Angeles, conducted by Werner Janssen. 10" LP record, No. ARTIST-500; \$3.95. (December, '47).

**Bruckner: Mass in E minor.** Hamburg State Opera Choir and Orchestra conducted by Max Thurn. 12" LP record, No. CTLP-P8004; \$4.85. (May, '49).

**Four American Landscapes.** Janssen Symphony of Los Angeles, conducted by Werner Janssen. 12" LP record, No. ARTIST-100; \$4.95. (April, '49). Contents: Gilbert: Dance in the Place Congo; Copland: Quiet City; Ives: Housatonic at Stockbridge; Cowell: Ancient Desert Drone.

**Franck: Symphony in D minor.** Concertgebouw Orchestra of Amsterdam, conducted by Willem Mengelberg. 12" LP record, No. CTLP-P8023; \$4.85. (September, '49).

**Glazunov: Symphony No. 4 in E flat major, Op. 48.** Symphony Orchestra of the Academy of Santa Cecilia, Rome, conducted by Jacques Rachmilovich. 10" LP record, No. CTLP-L8027; \$3.85 (September, '49).

**Hindemith: Mathis der Maler.** Berlin Philharmonic Orchestra conducted by Paul Hindemith. 10" LP record, No. CTLP-L8003; \$3.85. (May, '49).

**Mozart: Serenade in G major, K. 525 ("Eine kleine Nachtmusik").** Pro Musica Orchestra conducted by Otto Klemperer. & **Serenade in D major, K. 239 ("Serenata Notturna").** Vox Chamber Orchestra, conducted by Edvard Fendler. 10" LP record, No. VOX-VLP1690; \$3.85. (May, '47 and July, '46).

**Mozart: Symphony No. 40 in G minor, K. 550.** Concertgebouw Orchestra of Amsterdam, conducted by Eugen Jochum. 10" LP record, No. CTLP-L8016; \$3.85. (September, '49).

**Reger: The Böcklin Suite, Op. 128.** German Philharmonic Orchestra of Prague, conducted by Joseph Keilberth. 10" LP record, No. CTLP-L8011; \$3.85. (September, '49).

**Reger: Serenade for Orchestra, Op. 95.** Concertgebouw Orchestra of Amsterdam, conducted by Eugen Jochum. 12" LP record, No. CTLP-P8026; \$4.85. (September, '49).

**Rimsky-Korsakov: Scheherazade—Symphonic Suite.** Paris Conservatory Orchestra conducted by Ernest Ansermet. 12" LP record, No. LON-LLP6; \$5.95. (June, '49).

**Sibelius: Symphony No. 1 in E minor, Op. 39.** Radio Symphony Orchestra of Stockholm conducted by Tor Mann. 12" LP record, No. CTLP-P8020; \$4.85. (September, '49).

**Strauss: Blue Danube Waltz; Roses from the South; Acceleration Waltz; Emperor Waltz.** New Symphony Orchestra conducted by Josef Krips. 12" LP record, No. LON-LLP10; \$5.95. (October, '48).

**Strauss: Ein Heldenleben.** Concertgebouw Orchestra of Amsterdam, conducted by Willem Mengelberg. 12" LP record, No. CTLP-8013; \$4.85. (September, '49).

**Vivaldi: Concerto Grosso No. 2 in G minor, Op. 3, No. 2.** Orchestra of the Florentine Maggio Musicale conducted by Antonio Guarnieri. & **A. Scarlatti: Concerto Grosso in F minor.** Wiesbaden Collegium Musicum conducted by Edmund Weyns. 10" LP record, No. CTLP-L8035; \$3.85. (September, '49).



## RECENT SINGLES — IMPORTED AND DOMESTIC

Bach: Unaccompanied 'Cello Suite No. 1 in G major — Prelude (Arr. Segovia) & Tarrega: Study in A major, Andres Segovia (guitar). 10" imported record, No. G-DA1553; \$2.00.

Benatzky: Ich muss wieder einmal in Grinzing sein & Sieczynski: Wien, du Stadt meiner Träume. Mario Berini (tenor, in German) with Metropolitan Opera Orchestra conducted by Max Rudolf. 12" record, No. C-72847D; \$1.05.

Chopin: Ballade No. 4 in F minor, Op. 52. Monique de la Bruchollerie (piano). 12" imported record, No. G-DB6731; \$2.62.

Delius: On Hearing the First Cuckoo in Spring. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 12" imported record, No. G-DB6923; \$2.62.

Gade: Lalousie & Falla: El Amor Brujo—Ritual Fire Dance. Boston Pops Orchestra conducted by Arthur Fiedler. 12" record, No. V-12-0977; \$1.31.

Handel: Harpsichord Suite No. 7 in G minor — Passacaglia & Rossi: Andantino in G major. Maryla Jonas (piano). 10" record, No. C-17562D; \$.89. (Also, CLP-3-228; \$.95).

Harty: My Lagan Love & Malotte: Blow Me Eyes. Christopher Lynch (tenor) with Eugene Bossart (piano). 12" record, No. C-7637M; \$1.05.

Ireland: The Forgotten Rite. The Hallé Orchestra conducted by Sir John Barbirolli. 12" imported record, No. G-C3894; \$2.00.

Mozart: Maurerische Trauermusik in C minor, K. 477. Vienna Philharmonic Orchestra conducted by Herbert van Karajan. 12" record No. C-72846D; \$1.05. (Also, CLP-3-288; \$.95).

Ponce: Mazurka & Petite Valse (Arr. Segovia). Andres Segovia (guitar). 10" imported record. No. G-DA1552; \$2.00.

Purcell: If music be the food of love (1st setting) & Music for a while (Ed. by Tippett and Bergmann). Alfred Deller (counter-tenor) and Walter Bergmann (harpsichord). 12" imported record, No. G-C3890; \$2.00.

Rachmaninoff: Lilacs, Op. 21, No. 5 & In the Silence of the Night, Op. 4, No. 3. Jussi Björling (tenor, in English) with Stockholm Concert Association Orchestra conducted by Nils Grevillius. 10" imported record, No. G-DA1890; \$2.00.

Reger: Mariä Wiegelied & Grieg: Peer Gynt — Solveig's Song. Rina Gigli (soprano, in German and Italian) with Royal Opera House Orchestra, Covent Garden, conducted by Hugo Rignold. 12" imported record, No. G-DB6931; \$2.62.

Schubert: Ganymed & Im Frühling. Bruce Boyce (baritone) and Gerald Moore (piano). 12" imported record, No. G-C3900; \$2.00.

Traditional: Peat-Fire Smoothing Prayer (from "Songs of the Hebrides" — Arr. M. Kennedy-Fraser) & The Isle of Mull (Gaelic air). Glasgow Orpheus Choir conducted by Sir Hugh Robertson. 12" imported record, No. G-C3903; \$2.00.

Wolf: Geh' Geliebter, geh' jetzt. Marta Fuchs (soprano) and Gerald Moore (piano) & Nimmersatte Liebe. Karl Erb (tenor) and Gerald Moore (piano). 12" imported record, No. G-DB6813; \$2.62.

## RECENT OPERATIC SINGLES — IMPORTED AND DOMESTIC

Chabrier: Le Roi Malgré Lui — Fête Polonoise. San Francisco Symphony Orchestra conducted by Pierre Monteux. 12" record No. V-12-0978; \$1.31.

Cilea: Adriana Lecouvreur — Troppo, Signori (Recit.) & Io sono l'umile ancella (Aria) & Ponchielli: La Gioconda — Suicidiol Joan Hammond (soprano, in Italian) with Philharmonia Orchestra conducted by Walter Susskind and Warwick Braithwaite. 12" imported record, No. G-C3901; \$2.00.

Gounod: Romeo et Juliette — Je veux vivre dans ce rêve (Valse) & Offenbach: Les Contes d'Hoffmann — Les Oiseaux dans la charmille (Doll Song). Gwen Catley (soprano, in English) with Orchestra conducted by Eric Robinson. 12" imported record, No. G-C3902; \$2.00.

Mozart: Le Nozze di Figaro — No. 9, Non più andrai & Die Zauberflöte — No. 20, Ein Mädchen oder Weibchen. Erich Kunz (baritone, in Italian and German) with Vienna Philharmonic Orchestra conducted by Rudolf Morale. 12" imported record, No. C-LX1123; \$2.62.

Puccini: Manon Lescaut — Intermezzo & Mascagni: Cavalleria Rusticana — Intermezzo. Vienna Philharmonic Orchestra conducted by Herbert van Karajan. 12" imported record, No. C-LX-1208; \$2.62.

Smetana: The Bartered Bride — Furiant & Lortzing: Zar und Zimmermann — The Wooden Shoe Dance. Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 12" record, No. CT-89-80131; \$1.31.



# The Gramophone Shop Encyclopedia of Recorded Music

"The Standard Record Reference Book"

1948 Edition, Revised and Enlarged, with the valuable new Performer Index

Price — \$5.00 — Postpaid

1936 Gramophone Shop Encyclopedia of Recorded Music, The Historic 1st Edition.....	\$1.25
Record Catalogues: Columbia (1949).....	\$0.50;
Decca (1948).....	\$0.25;
Victor (1948).....	\$0.35
Magazines (monthly): The Gramophone.....	\$0.40;
The American Record Guide.....	\$0.30
Disques.....	\$0.40

Bonaf Rubaiyat Needle (Lifetime Guarantee) .....	\$5.00
Bonaf Silver Sapphire Needle (up to 10,000 plays) .....	\$2.50
Bonaf Silver Meteor Needle (plays 5000 records) .....	\$1.00
Columbia Tailored Tip Sapphire Needle (plays 10,000 records).....	\$1.50
Duotone Star Sapphire Needle (plays 5000 records) .....	\$5.00
Duotone Star Sapphire Needle (plays 5000 records; special model for British records) .....	\$5.00
Duotone Ruby Needle (plays 5000 records) .....	\$3.50
Duotone Nylon Needle (plays 5000 records) .....	\$2.50
Fidelitone Supreme Needle .....	\$2.50
Meritone Needles: ...Box of 135 .....	\$1.25;
Box of 275 .....	\$2.50
Pfanstiel Needle (plays 4000 records) .....	\$1.50
Refaton Supra Sapphire Needle (up to 10,000 plays) .....	\$4.00
Walco Floating Jewel Sapphire Needle (up to 10,000 plays) .....	\$2.50
Grip-Sette Traction Mats (20 per package) .....	\$1.00
Recordplate Index: A loose-leaf catalogue of your personal record collection.	
No. 701 — 1/2" binder with alphabet index & 150 pages .....	\$2.95
No. 702 — Same as 701 with 100 Recordplates & album alphabet .....	\$4.65
No. 703 — 1" binder with alphabet index & 150 pages .....	\$3.95

## GRAMOPHONE SHOP BUCKRAM ALBUMS

Substantially and fully bound in durable buckram book cloth. The backbone is stamped with a gold and black design. Heavy brown kraft pockets. Available in light green, burgundy, rust, and blue.

No. 120—12" Twelve Pockets .....	\$1.50
No. 127—12" Seven Pockets .....	1.15
No. 126—12" Six Pockets .....	1.10
No. 125—12" Five Pockets .....	1.05
No. 124—12" Four Pockets .....	1.00
No. 123—12" Three Pockets .....	.95
No. 100—10" Twelve Pockets .....	1.20
No. 106—10" Six Pockets .....	.95

## STANDARD RECORD ALBUMS

Bound in simulated leather, with sides of embossed paper, assorted dark colors. Heavy brown kraft pockets. A good inexpensive album.

No. 220—12" Twelve Pockets .....	\$1.25
No. 227—12" Seven Pockets .....	.90
No. 226—12" Six Pockets .....	.90
No. 225—12" Five Pockets .....	.80
No. 224—12" Four Pockets .....	.80
No. 223—12" Three Pockets .....	.75
No. 200—10" Twelve Pockets .....	1.00
No. 206—10" Six Pockets .....	.80
No. 204—10" Four Pockets .....	.70

Record Cabinets (Inquiries invited) ..... from \$21.50 to \$49.50

# THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.



